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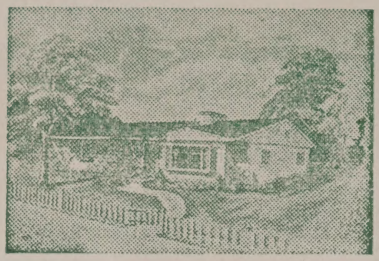
Week of August 31, 1953



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THE CAPE PLAYBILL

Volume 5 No. 10 **Week of August 31, 1953**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

THE CURTAIN DESCENDS

For many years now we have all cherished the dream of a vigorous, flourishing theatre with its roots imbedded in the rich American soil beyond Broadway and independent of the fixed laws which govern survival or failure in the modern theatre.

We sincerely believe that this dream has reached fruition because of the earnest support of you, our subscribers, patrons and theatregoers. During this season we have offered summer playgoers a diversified ten weeks of distinguished summer theatre entertainment. Each week has brought forth an exciting aggregation of important theatrical satelites delighting the tastes of all discerning devotees.

For all of us it has been a rich and rewarding season. A season steeped in the rich heritage of the theatre. Many of the theatres greatest personages have trod the boards these past ten weeks and have added their names to the illustrious roster of "America's Most Famous Summer Theatre."

From the very dawn of civilization, dramatic talent, in some shape or other, has been continually reproduced.

Somehow it gets through. Perhaps the theatre is lucky. Perhaps as ambiguous as it may seem, the theatre never grows old at all. Perhaps it is eternal youth. In its wisdom it has learned that the great virtue in life is in giving. What is meant is that the theatre has the shortsightedness and impetuosity of youth and the wisdom of age. Youth begins to grow old when it makes its first mistake. There is no medium which makes more mistakes than the theatre, but in its wisdom it takes these in stride.

And unlike other professions men and women grow young in the theatre. They step from juvenile or ingenue to character in a night. Indeed, no art force, in a perpetual creative mood as it is, grows old: poetry, music, drama, sculpture, painting, architecture.

The play, nevertheless, must go on, has gone on thus, through the ages, a combination of genius, physical endowment and circumstance.

We believe that so long as there are people in the world who can enjoy the emotional and intellectual contact with the voice of their poets and dramatists through the medium of fine actors in a building set aside for that purpose, that no mechanical medium can take the place of the stage.

And so on the eve of our departure may we leave one thought. The stage is just inside the charmed portals whose key is talent, genius and labor. In no other profession in life is recompense and acquital so liberal as the dramatic art gives to its votaries. The demand for good actors far exceeds the supply and millions of people are ready to welcome the true artist. The dramatic instinct is inherent in Man. Now that the higher civilization recognizes the actor, the peer of the finest, and the art of portraying the passions of humanity the most refined, so it is the wish that those gifted with the histrionic traits may find fame and fortune, at this the "Cradle of the Stars."

A BACKWARD GLANCE

(For many people the Cape Playhouse is more than just a summer theatre. Rather, it is a Cape Cod institution, and without it a life would be infinitely more prosaic. To the Playhouse belongs the Gold Star of the summer theatre circuit, the pioneer's crown of laurel, the "Oscar" of the stage which it has never been in any danger of losing.)

* *

1927

The Guardsman—Basil Rathbone
Peter Ibbetson—Basil Rathbone, Janet Beecher
The Grand Duchess and the Waiter—Violet Kemble Cooper
Outward Bound—Basil Rathbone
Meet The Wife—Janet Beecher
Man of Destiny—Michael Strange
Cradle Snatchers—Janet Beecher
Solomon's Glory—Dwight Frye
The Duchess Decides—Janet Beecher

1928

The Bride—Peggy Wood
The Barker—Minor Watson, Henry Fonda (first professional appearance)
Candida—Peggy Wood
Applesauce—Leonard Mudie
Mr. Pim Passes By—Bette Davis (first professional appearance)
The Silver Cord—Robert Montgomery, Laura Hope Crews
Captain Applejack—Robert Montgomery
Clarence—Elizabeth Allen

1929

On Approval—Helen Freeman
The Great Adventure—Janet Beecher, Bette Davis
The Patsy—Bette Davis
Just Suppose—Bette Davis
Grumpy—Bette Davis

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The Dover Road—Bette Davis
Cape Cod Follies—Margaret Hamilton (first professional appearance)
Romeo and Juliet—Lloyd Nolan, Elliot Cabot, Edith Barrett
You Never Can Tell—Lloyd Nolan, Bette Davis

1930

Enter Madame—Alice Brady
The Constant Wife—Chrystal Herne, Spring Byington, Bette Davis
Broken Dishes—Bette Davis
Michael and Mary—Henry Hull
Road to Rome—Alice Brady
Mary Rose—Henry Hull, Edith Barrett. On the same bill, **Great Moments**, Spring Byington, Bette Davis
The Royal Family—Chrystal Herne, Spring Byington, Lloyd Nolan
Devil's Disciple—Tom Powers
Ship Shapes—Musical comedy

1931

Mrs. Moonlight—Edith Barrett, Sir Guy Standing, Leo G. Carroll
Tea For Three—Arthur Byron
The Animal Kingdom—Walter Abel, Frances Fuller, William Harrigan.
The Second Man—Earle Larimore
The Last of Mrs. Cheney—Muriel Kirkland, Earle Larimore
Strange Interlude—Judith Anderson, Tom Powers
Ladies of Creation—Chrystal Herne, Spring Byington
The First Mrs. Fraser—Grace George, Jay Fassett, Walter Kingsford
Jealousy—Violet Heming, Tom Powers
Let Us Be Gay—Leo G. Carroll
A Golden Cinderella—Grace George

1932

Holiday—Edith Barrett, William Harrigan, Spring Byington
The Cat and the Canary—Spring Byington
The Bride the Sun Shines On—Ruth Gordon, Earle Larimore, Ilka Chase
The Vinegar Tree—Tom Powers
When Ladies Meet—Janet Beecher, Rose Hobart, Walter Abel
There's Always Juliet—Violet Heming, Tom Powers
The Left Bank—Katherine Alexander, Donald MacDonald, Horace Braham
The Church Mouse—Ruth Gordon, Earle Larimore
Who'll Take Papa—Cynthia Latham

1933

The Divine Drudge—Mady Christians, Sam Jaffe, Tamara Geva
Criminal at Large—Cissie Loftus
Beware of the Bull—Hal Skelly
Tourists Accommodated—Josephine Hull, Humphrey Bogart
What Every Woman Knows—Edith Barrett
Meet My Sister—Lynn Overman
Survival—Bert Lytell, Frank Shannon
The Late Christopher Bean—Ruth Hammond
Talent—Edith Barrett, Paul McGrath

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1934

The Pursuit of Happiness—Percy Kilbride
Her Master's Voice—Florence Reed
The Legend of Leanora—Grace George
Candle-light—Eugenie Leontovich
Autumn Crocus—Rollo Peters, Mabel Taliaferro.
The Shining Hour—Margalo Gilmore, Rollo Peters
Big-Hearted Herbert—J. C. Nugent
Twelfth Night—Maude Adams
Round Trip—Katherine Emery, Anne Revere

1935

It's A Wise Child—Eda Heineman, Forrest Orr, Flora Campbell
Accent On Youth—Donald Brian
Fly Away Home—Donald Brian
Ode To Liberty—Ina Claire
All Bow Down—Roland Young
Saturday's Children—Ruth Gordon, Ruth Hammond
The Constant Wife—Ethel Barrymore, Walter Gilbert
Romance—Jane Cowl, McKay Morris
Ah, Wilderness—J. C. Nugent

1936

The Song and Dance Man—Donald Brian
Spring Dance—Imogene Coca
Three Men On a Horse—Jack Sheehan, Richard Carlson
The Night of January 16—Arthur Pierson, Ruth Matteson
The Taming of the Shrew—Peggy Wood, Rollo Peters
The Mikado—Forrest Huff
The Old Maid—Beth Merrill
Camille—Eva LeGallienne
Libel—Brandon Peters
Co-Respondent Unknown—Peggy Conklin, James Rennie

1937

Calling All Men—Imogene Coca, Catherine Doucet
Marriage Royal—Margaret Anglin, Tamara Geva, Martha Scott
Tonight at 8:30—Doris Nolan
The Petrified Forest—Phillips Holmes, Martha Scott
Double Door—Mary Morris
Accidental Family—Julie Haydon, Evelyn Varden, Walter Greaza
Western Union, Please—Percy Kilbride, Evelyn Varden, Martha Scott
Damn Deborah—Martha Scott
Hamlet—Eva LeGallienne, Uta Hagen
New Faces of 1937—Erika Mann, Michael Loring

1938

Honey—Mary Brian, June Walker, Margaret Wycherly
The Road to Rome—Jane Cowl
Pygmalion—Sylvia Sidney
Lightnin'—Fred Stone
Idiot's Delight—Phil Baker
Stage Door—Madge Evans
The Lady Has a Heart—Elissa Landi, Arnold Korff
Susan And God—Karen Morley

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Once Is Enough—Ina Claire
French Without Tears—Jean Muir, Mary Brian

1939

Merton of the Movies—June Walker, O. Z. Whitehead, Don Terry
A Successful Calamity—Walter Hampden, Kitty Carlisle
White Oaks—Ethel Barrymore
Springtime For Henry—Edward Everett Horton, Martha Scott
Our Town—Thornton Wilder
Easy Virtue—Jane Cowl
Brief Moment—Glenda Farrell, Douglas Montgomery
Skylark—Gertrude Lawrence
Kiss The Boys Goodbye—Sally Eilers

1940

Private Lives—Gertrude Lawrence
The Hottentot—Arthur Treacher
Biography—Cornelia Otis Skinner
Shadow Play—Irene Castle
Elmer The Great—Joe E. Brown
Our Betters—Constance Collier, Frances Farmer
Tomorrow And Tomorrow—Ruth Chatterton
The Second Mrs. Tanqueray—Tallulah Bankhead
Kind Lady—Grace George
Mary, Mary Quite Contrary—Eva LeGallienne

1941

George Washington Slept Here—Charles Butterworth, Jinx Falkenburg
Old English—C. Aubrey Smith
The Man Who Came to Dinner—Moss Hart, Doris Nolan
Curtain Going Up!—Constance Collier, Violet Heming, Gloria Stuart
The Emperor Jones—Paul Robeson
Old Acquaintance—Jane Cowl
A Kiss For Cinderella—Luise Rainer, Ralph Forbes, Reginald Mason
Behold We Live—Gertrude Lawrence and Philip Merivale
Meet The Wife—Mary Boland
Her Cardboard Lover—Tallulah Bankhead

1942

The Circle—Fritzi Scheff and Karen Morley
Rebound—Ruth Chatterton, Ralph Forbes
You Can't Take It With You—Fred Stone, Paula Stone
The Duenna—Jimmy Savo
Fallen Angels—Gertrude Lawrence
Jane Eyre—Sylvia Sidney, Luther Adler
The Bat—Cora Witherspoon
The Philadelphia Story—Murial Williams, Lili Damita

(The Cape Playhouse was dimmed during the next three seasons because of the War.)

1946

Pygmalion—Gertrude Lawrence
The Playboy of the Western World—Gregory Peck
The Late George Apley—Taylor Holmes
Alice Sit-by-the-Fire—Gladys Cooper
The Constant Wife—Mady Christians
The Truth—Ruth Chatterton
Here Today—Faye Emerson
They Knew What They Wanted—June Havoc and Taylor Holmes
Blithe Spirit—Ilka Chase

1947

Over Twenty-One—Constance Bennett
The Marquise—Lilian Gish
The Barretts of Wimpole Street—Martha Scott
Dream Girl—Jean Parker
Joan of Lorraine—Luise Rainer
Lady Mariah—Gertrude Lawrence

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Profile—Faye Emerson
The First Mrs. Frazer—Jane Cowl
The Late Christopher Bean—ZaSu Pitts

1948

The Last of Mrs. Cheney—Kay Francis
The Second Man—Dennis King
John Loves Mary—Jackie Cooper
O Mistress Mine—Gertrude Lawrence
Twentieth Century—John Carradine
The Jailor's Wench—Walter Abel
Escape Me Never—Elisabeth Bergner
The Beaux Stratagem—Brian Aherne
Candle-light—Jean Parker
The Voice of the Turtle—Joan Caulfield

1949

The Heiress—Basil Rathbone
Love From a Stranger—Signe Hasso
For Love or Money—John Loder
Lovers and Friends—Ruth Chatterton
Yes My Darling Daughter—Ann Harding
The Corn Is Green—Eva LeGallienne

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Western Wind—Cornel Wilde
Good Housekeeping—Helen Hayes
September Tide—Gertrude Lawrence
Present Laughter—Edward Everett Horton

1950

Caesar and Cleopatra—Paulette Goddard and Francis Compton
Born Yesterday—Shelley Winters
The Devil's Disciple—Maurice Evans
Parisienne—Faye Emerson
Lady From the Sea—Luise Rainer
Traveller's Joy—Gertrude Lawrence
Dear Brutus—Brian Aherne
Light Up The Sky—Nancy Guild
Goodbye My Fancy—Sylvia Sidney
The Silver Whistle—Frances Lederer

1951

Candida—Olivia de Havilland
Black Chiffon—Mady Christians
Somersault—Butterfly McQueen, Katherine Alexander
See Naples And Die—Betty Field
Island Fling—Claudette Colbert
Berkeley Square—Barbara Britton and Jeffrey Lynn
The Youngest—Roddy McDowell, Marcia Henderson
A Door to a Room—Estelle Winwood

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1952

Lady In The Dark—Kitty Carlisle

The Moon Is Blue—Barbara Bel Geddes

The Glass Menagerie—Dana Andrews and June Walker

Here's Mama—Peggy Wood and complete CBS—TV cast

Ballet Variante—Mia Slavenska, Frederic Franklin, and Alexandra Danilova

I Found April—Constance Bennett

The Gypsies Wore High Hats—Sylvia Sidney and Stephen Bekassy

Gramercy Ghost—June Lockhart, John Dall

An Evening With Beatrice Lillie with Reginald Gardiner

1953

Sailor's Delight—Eva Gabor, Tom Helmore

Island Visit—Sir Cedric Hardwicke and Lili Darvas

Affairs of State—Betty Furness

Strike A Match—June Havoc

The Play's the Thing—Ezio Pinza

Second Fiddle—Betty Field

Hay Fever—Miriam Hopkins

Bell, Book and Candle—Barry Sullivan and Viveca Lindfors

The Starcross Story—Eva LeGallienne and Faye Emerson

Mister Roberts—Richard Arlen

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CAST

Chief Johnson	JOHN CECIL HOLM
Lieutenant (jg) Roberts	RICHARD ARLEN
Doc	RAYMOND BAILEY
Dowdy	RICHARD HEIMANN
The Captain	ARTHUR EDWARDS
Insignia	ADDY SHARER
Mannion	RAY DANTON
Lindstrom	DANIEL WALKER
Stefanowski	ROBERT BAINES
Wiley	JAMES FRANCISCUS
Schlemmer	WOODRUFF PRICE
Reber	RAY SHERWOOD
Ensign Pulver	SIDNEY LEE
Dolan	ROBERT CARSON
Gerhart	DOUG LANGLEY
Payne	LOUIS LOW
Lieutenant Ann Girard	LINDA BERLIN
Shore Patrolman	DAVID BIGELOW
Military Policeman	RICHARD LEONARD
Shore Patrol Officer	CHARLES NELSON

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SYNOPSIS OF SCENES

The action of the play is in two parts and takes place aboard the U.S. Navy Cargo Ship, AK 601, operating in the back areas of the Pacific.

THE TIME

A few weeks before V-E Day until a few weeks before V-J Day.

Note: *In the U.S. Navy, all officers below the rank of Commander are addressed as Mister.*

ACKNOWLEDGMENTS

Soap effect created by NATIONAL ANILINE DIVISION OF ALLIED CHEMICAL AND DYE CORPORATION.

It is with the deepest gratitude that the Cape Playhouse wishes to acknowledge all those who have contributed so generously and graciously to settings throughout the season. Mr. and Mrs. Roland C. Allen; Antiques Gallery Annex; The Artisans Shop; Army & Navy Surplus Store; Bass River Rod & Gun Club; Brides Gift Shop; Dr. Donald Bullock; Cape Cod Art Association; Cape Cod Coast Guard Stations; Cape Cod Hospital; Cape Cod Standard-Times; Cape Playhouse Restaurant; Charlbet's Stationery Company; Christmas Tree Shop; Colonial Candle Company; Louis Dean's Radio & Music Store; Dennis Fire and Police Departments; Dennis Package Store; Robert C. Eldred Antiques; Eldredge & Bourne; Furman Antiques; Gilpin Antiques; Gregorian Antiques; Mrs. Charles Minot Hayden; Joe Hick's Lobster House; Mr. and Mrs. John Cecil Holm; Hope Lane Antiques; Hotel Belmont; Hyannis Hardware; Hyannis Jewelry Store; Jack & Harry's Auto Store; Kenny's Sport Shop; Dr. and Mrs. Lnydon Thatcher; Lavinia's Window; Paul Lennen; The Lido; Lighthouse Inn; Monomoy Theatre; Myers Furniture Company; National Cash Register Company; New England Telephone & Telegraph Company; Orleans Arena Theatre; Pfeiffer's Antiques; Prada Antiques; Rexall Drugs; Ruth Faison Shaw; Mrs. Slezak; Mrs. Stroh; Surrey Forge Antiques; Mrs. E. M. Wood; Yarmouth Greenhouse; Yarmouth Package Store.

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RICHARD ARLEN (Mister Roberts) is as American as apple pie and just as popular. Born in Charlotteville, Virginia, Mr. Arlen began his histrionic career first as a reporter for the Duluth Minnesota Tribune. At the close of World War I, he enlisted in the Canadian Air Force, and upon his discharge, resumed his newspaper work, for a brief stint. His wanderlust led him to Hollywood and what followed made movie history. He holds the coveted position of having appeared importantly in more films than any other artist. His first flicker, "Wings," skyrocketed him to stardom where he was held in high esteem as the idol of millions of motion picture fans. He retained the loyalty of his vast followers when he switched from silent to sound films and he repeated with equal success stellar roles in "The Virginian," "Light of Western Skies," "Four Feathers," "Border Legion,"

"Santa Fe," "Call of the Yukon" and countless others. During the past year he has distinguished filmdom by his performances in four outstanding pictures. Mr. Arlen has only just completed a television series soon to be released across the country.

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CAPE VOICES

"A TRIBUTE"

by Hilda Bottomley

I drove up to the beautiful house on its hill above the reservoir. The pleasant-faced middle aged maid who let me in ushered me down three steps to a library composing one entire wing and so charmingly furnished I knew at once that 'Quality' lived here. Books, rugs and fabrics, the silver tea set on the table, a musing fire on the hearth—this was not a house but a home. Lived in, loved and cherished.

When she came in, my hostess, I saw that she was a little, charmingly plump woman with warm grey eyes, grey hair and the skin of a young girl. I noticed her lovely hands, small but immensely capable, the fact that she was deaf, for she held her head on one side like a listening bird. And I saw that she was vital, alive to all the world and everything in it. That she loved life, and people, and that each minute out of time was one to absorb to its fullest delight.

"I came to talk about my Cousin Tom," I said.

"I am glad that you came," she said. "You were his favorite cousin. But I do not know that I can talk about him—yet."

Her lovely eyes filled with tears.

"Thomas Wolfe was a great genius," she said. "No one can possibly understand the enormous wealth there was in knowing him. We shared so much that transcends time and life—yes, and even death."

I saw at once that she also shared his boundless enthusiasms.

"Each day that goes by I think of him. Words, phrases, thoughts, the simplest and also the deepest things! We shared an experience so grand that no one with a **little** mind could possibly understand it." And she unashamedly wiped the tears which still coursed freely down her sweet pink cheeks.

"I know how much you did for him," I said. "He often talked to me about you. I know how you fostered his genius, fought for him with people who could not at first see it, how you took time from your exacting and busy life in the theatre to listen to a chapter—those gigantic, tremendously long chapters which Tom later battled over cutting. He told me of your fame, the knowledge you have of everything in the arts, of your unstinting kindness and tolerance."

"But he gave **me** so much," she said. "There could be no question of one giving more than the other. My life was rich because of him and he would have been famous whether I had helped him or not . . ."

"It might have taken years longer," I said. "He knew that. The attempts of an unknown author to get published are dreadfully discouraging. Believe me, I know."

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"Well, yes, I knew the right people—and I believed in him. I'm seldom wrong about things. I know at once if a 'Set' is right or if a costume will be perfect from behind the footlights. Ah, it was a great tragedy—Tom's going. Yet to me he will never be dead. He lives in every rock and tree, in each thought or meal or dress, in the robin on the lawn or that plane zooming overhead. People don't **understand** what it was **like**," she said, "the LITTLE minds! Tom was creative. He lived in FURY—he had big thoughts, a big heart—an enormous zest for living. Do you know, I believe he expected to die. Why else did he pack everything into his life—those few short years. It is a pity—oh, a great pity!"

"Yes," I said, "and he loved—beauty. I shall never forget the first time I saw him. He was fourteen, then, an ungainly tall young giant, growing out of his clothes, with hands that hung, bare wristed, out of a coat too small for him. He had intense and angry black eyes in a face too small, and a head also too small for his breadth of shoulders. And he hid in the grape arbor that day when my mother took me to call upon Aunt Julia."

"He told me about that." She smiled. "He said he hated you, with your bright eyes and golden curls, because you were so pretty. He hated you because you were clean and fragile and he wanted to touch you—that he couldn't believe you were **real**."

"He wanted to demolish everything he loved," I said. "It was because loving hurt him so much."

"I know," she said. "I know. But that he hurt me doesn't really matter. I understood and I have always understood what made him do it. And nothing can ever take away the pricelessness of our—friendship—the wealth that he gave **me**."

She took me over the house, showed me the jams and the jellies she put up with her own hands, the gardens she expertly supervised, took me up into that studio bedroom with the cantilever staircase of blocks of stone, showed me the originals of costume designs which covered its walls and lastly, she drew forth from a chest, the first copy of LOOK HOMEWARD, ANGEL, with its dedication in Tom's handwriting, and my own eyes filled with tears.

We, too, shared a common bond but mine was of the blood. And as I made my adieus I knew that I had met a great lady, a great lady of the theatre and of that larger theatre which is life.

* * * *

(Hilda Bottomley is the wife of Lester Bottomley, well known in the Boston Wool Trade. Besides having published a great deal of humorous verse, short stories and newspaper features, she is at present revising one novel, finishing a second and completing a biography of her cousin, Thomas Wolfe. Mrs. Bottomley has been a summer resident of the Cape for twenty-five years.)

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FOR THE FINEST IN ART

Reluctantly the DENNIS ART GALLERY locks its doors with the closing of the summer season of 1953. Here an effort has been made, through the courtesy of the Raymond Moore Foundation, to present exhibitions of art parallel in distinction to the outstanding program of productions offered by the Cape Playhouse, "America's Most Famous Summer Theatre."

Beginning with an avant garde group of abstract and non objective painters, exhibitions have extended in media and subject to meet the varying taste of everyone from the sophisticated connoisseur to the sometimes impenetrable layman. There have been four main exhibitions. The first was a group show made up of the work of five outstanding painters from Cape Cod, and more particularly, Provincetown: Karl Knaths, Boris Margo, Hans Hofmann, Virginia Ward, and Harry Engel. Paintings by Milton Avery, lent largely by the Grace Borgenicht Gallery in New York, made up the second exhibition providing an opportunity for gallery visitors to study the work of one distinguished artist. For the third exhibition a selection was made of the first juried show of the Cape Cod Art Association held in Hyannis in late July and early August. Here was opportunity to see work by some of the best Central Cape painters as well as that by Provincetown artists.

This last and present exhibition in the media of printmaking is broader in scope from the point of view of the artists and more specific in theme. Collected and lent by George Binet of Brimfield, Massachusetts, it consists of prints—etchings, lithographs, woodcuts—by distinguished artists from both Europe and America—Matisse, Rouault, Campigli, Ernst, Marini. Each has depicted a phase of the world of entertainment and the variety of approach to the subjects of the theatre, circus, and ballet amuses and yet makes one ponder.

Enamel work by Virgil Cantini, sculpture by Sheila Burlingame, Anthony Lauck, and Robin Spry Campbell, pottery of Cape Cod clay by George North Morris have served to remind us that all art is not painting.

The DENNIS ART GALLERY greatly appreciates the interest and cooperation of the Cape Playhouse Staff. It also would like to acknowledge the enthusiasm and help provided by Mr. and Mrs. Lennert Blomberg of Yarmouthport which contributed so much to the success of the gallery program. It is hoped that the interest displayed this year may warrant an enlargement of the gallery's activities another year.

* * *

THE CAPE PLAYHOUSE has two centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the MUSIC CIRCUS BOX OFFICE and in WEST HARWICH at the CAPE CANDY BOX.

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"LADIES IN RETIREMENT"

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This season, for one performance only, on Thursday, September 3 at 2:30 p.m. they will offer Edward Percy and Reginald Denham's psychological melodrama, "Ladies In Retirement."

Staged by James Franciscus, the cast for "Ladies In Retirement" will feature Susan Merrill, Mary Cole, Joan Bryan, Woodruff Price, Ronna Hitchcock, Marcia Burnham and Bettyann Holtzmann. With the setting designed by Louis Low the production staff will include: properties, Elsa Jaffe; costumes, Anna Zahn; lighting, Bettyann Holtzmann and carpenter, David Bigelow.

Won't you make a date to be our guest at the Playhouse on Thursday, September 3, for an afternoon of delightful entertainment?

* * *

THE trade cards appearing in the Cape Playbill are not mere advertisements—they denote those who reliably serve. They have been selected because of merit and reputation and represent people who help make this program available to you. We respectfully request that you visit them whenever possible.

THE RAYMOND MOORE FOUNDATION, chartered by the Commonwealth of Massachusetts as a charitable corporation, was formed for the education and benefit of the public by the promotion and fostering of music, drama, horticulture and the fine arts. Under the will of the late Raymond Moore, who founded the Playhouse in 1927, it was provided that all his estate should be placed in trust for this particular purpose. The Raymond Moore Foundation owns the Cape Cinema, the Cape Playhouse Restaurant, the Cape Arts Center and Gardens, and a controlling interest in the Cape Playhouse. All of these properties adjoin each other. The income derived from such ownership is used for its maintenance and development.

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